

THE MOTHERLODE

Jennida Chase

FUNDRAISING/STRATEGY

I continue to apply for all grants the project is eligible to apply for such as Chicken & Egg, Creative Capital, Women in Film Finishing Fund, The ITVS Open Call, Miller/Packan Film Fund...

Much of the in-kind labor in the budget is trade with various artists. For example, I shoot and direct music videos for Quilla and she provides score for my film. If either of us come into substantially more funding, we'll pay the dollar amount to the collaborator.

If needed, I have secured fiscal sponsorship through the Southern Documentary Fund. During the autumn of 2023 I plan to launch a crowdfunding campaign through Seed & Spark. Because we plan to robustly grow our various social media accounts while in production, we believe this will positively impact a crowdfunding campaign. And finally, Hassan Pitts and I've contributed personal finances and may continue to invest in the project. I remain flexible and teachable.

DISTRIBUTION & MARKETING STRATEGY

Target audience centers on professional Millennial and Generation X women (but includes really anyone with a mother), people interested in the arts (art world, entertainment, music etc.), and those interested in exploring the invisible labor within 'women's roles'. The doc aims to balance encouragement and provocation, to propel the conversation towards a more just society.

During the rest of production, we aim to grow our social media campaign to a higher level. We'll bring our project further in touch with the featured artists' various communities and we'll further connect with our target audience. Doing this helps build a buzz for the film.

Once the film is completed, we'll begin applying to various film festivals worldwide to begin garnering attention for the film, aiming for a deal with one of the larger streaming platforms (Netflix, Amazon, Hulu). I've already seen how producers and various entities are looking at the social media around various projects, and believe our efforts in connecting with target audience will help attract some positive attention from various services.

Streaming platforms are my first choice. But if we were to get into cable television, suitable channels could include Oxygen, Bravo, OWN (Opra Winfrey Network), Sundance. I'd generally seek 'feminine', culture/lifestyle, arthouse focused channels. And am also interested in further exploring avenues like PBS, and various independent platforms worldwide. The content is my biggest priority (over platform).

Many of these other organizations (like Artist/Parent/Academic) we already (and hope to continue to) partner with, in order to promote dialog supporting a more inclusive world. Upon completion, we'll work with these organizations to get the word out and drive audience to wherever the film ends up (streaming or on cable).

We envision promoting screening events in the communities of the featured audience and across the platforms of these other organizations, with the crew and featured people present for round table talks. We believe these events and discussions will be beneficial towards fostering tangible support in different ways in different communities. What is discussed and implemented in a city like San Francisco could look different in a city like New Orleans or Ankara, Turkey. But we can continue to network and learn from one another to grow.

AWARD IMPACT

If I should receive an award, I'd immediately finish transcribing the existing interviews, and hire an assistant editor, and editor (Metta). I'd purchase a year's subscription to Jasper.ai to help assist a social media campaign. All these steps are crucial in the project moving forward in a timely way.

A considerable amount of production is needed to complete this project. This requires my cinematographer and I (at the very least) being with the featured artists and be present in their lives and around their artistic practice to collect these visuals.

The next steps include production travel to the various places the artists are, (and not to go into personal debt) to get critical components of the film collected.

COMPREHENSIVE LINE-ITEM EXPENSE BUDGET

INCOME		RECEIVED TO DATE	TOTAL
102	University of NC Greensboro Start Up Package - EQUIPMENT	20,000	23,000
103	Producer's Cash	5,000	5,000
104	In-kind Labor	24,900	26,400
105	UNCG Faculty First Grant	5,000	5,000
107	UNCG Publication and Exhibition Subsidy	500	500
108	SECAC 2023 Fellowship	5,000	5,000
100	TOTAL INCOME	60,400	64,900

EXPENSES

200	<u>Pre-Production and Development</u>	UNIT TYPE	SPENT TO DATE	ESTIMATED TOTAL
201	Research - travel	allow		2,500
200	TOTAL PRE-PRODUCTION		-	2,500
300	<u>Producing Staff</u>	UNIT TYPE	SPENT TO DATE	ESTIMATED TOTAL
301	Director - in kind	fee		5,000
302	Producer - in kind	fee		2,500
303	Producer of Marketing	fee		2,000
304	Associate Producer	fee		1,500
305	Writer	fee		2,500
300	TOTAL PRODUCING STAFF		-	13,500
400	<u>Rights, Music & Talent</u>	UNIT TYPE	SPENT TO DATE	ESTIMATED TOTAL
405	music rights	minutes		1,500
406	Fonts Licenses - in kind	allow		1,500
400	TOTAL RIGHTS, MUSIC & TALENT		-	3,000
	TOTAL ABOVE THE LINE		0	19,000
500	<u>Crew & Personnel</u>	UNIT TYPE	SPENT TO DATE	ESTIMATED TOTAL
501	Director of Photography - in kind	weeks		5,000
502	Onscreen Talent (3) in kind	fee		5,000
503	Sound - in kind	days		2,500
504	Production Assistant - in kind	days		1,000
506	Online Editor	hours		4,000
508	Assistant Editor - in kind	weeks		1,500
509	Graphic Design in kind	fee		1,500
510	Animator	fee		2,000
511	Drone Operator - in kind	fee		2,500
512	Original Score	fee		4,000
513	Website Designer	fee		1,000
500	TOTAL CREW AND PERSONNEL		-	30,000
600	<u>Travel and related expenses</u>	UNIT TYPE	SPENT TO DATE	ESTIMATED TOTAL
604	Gas/Mileage	fillings		1,000

606	Hotel (Director/Cinematographer)	days		2,854
608	Meals / Per Diems	allow		1,424
600	TOTAL TRAVEL RELATED EXPENSES		-	5,278
700	<u>Production</u>	UNIT TYPE	SPENT TO DATE	ESTIMATED TOTAL
701	Data Cards (C-fast cards plus reader)	cards		500
702	Camera + lenses and grip (2 Canon C200)	allow		15,000
703	Sound equipment rental	allow		2,000
704	Drone Camera Purchase	allow		2,500
705	Lighting	allow		2,500
706	misc. cables, batteries, etc	allow		500
700	TOTAL PRODUCTION		-	23,000
800	<u>Post-production</u>	UNIT TYPE	SPENT TO DATE	ESTIMATED TOTAL
802	External hard drives (storage/cloning)	drives		500
803	Trailer Edit - in kind	allow		1,000
804	Poster Design - in kind	allow		1,500
804	Transcriptions	allow		1,000
808	Sound Edit, Design & Mix	days		7,000
809	DCP production	allow		500
800	TOTAL POST-PRODUCTION		-	11,500
1000	TOTAL OFFICE ADMINISTRATION COSTS		#REF!	#REF!
1100	<u>Office & Administration costs</u>	UNIT TYPE	SPENT TO DATE	ESTIMATED TOTAL
1101	Closed Captioning - In kind	allow		1,000
1102	Adobe Subscription - in kind (\$30/month for 24 months)	allow		360
1102	Frameio subscription - in kind (\$25/month for 24 months)	allow		300
1203	Film Festival Application Fees - in kind	allow		3,500
1100			-	5,160

	<u>ABOVE THE LINE</u>		SPENT TO DATE	ESTIMATED TOTAL
200	Pre-Production and Development			2,500

300	Producing Staff			13,500
400	Rights, Music & Talent		-	3,000
	TOTAL ABOVE THE LINE (A)		-	19,000
	<u>BELOW THE LINE</u>		SPENT TO DATE	ESTIMATED TOTAL
500	Crew & Personnel			30,000
600	Travel and related expenses			5,160
700	Production			23,000
800	Post-production		-	11,500
1100	Office and Admin Costs			5,720
	TOTAL BELOW THE LINE (B)		-	75,380
	TOTAL		-	94,380
	5 Percent Contingency			4,750
	GRAND TOTAL			99,728
			SPENT TO DATE	ESTIMATED TOTAL

FUNDING TO DATE

We (Jennida & Hassan) already have much of our own equipment (Canon C200 mkii, assorted lenses, related grip, and sound etc.) but we enjoyed a Canon Professional Services loaner of an additional C300 mkii in summer 2021, during our production run. Jennida & Hassan have contributed personal finances to additional production dates through the winter of 2023.

Because I teach filmmaking in the University of North Carolina at Greensboro (UNCG), I have access to additional production equipment (lighting, sound etc.), and my Adobe account is through that university as well, so most of that is included as 'income' at the top of the budget. I hope to have access to Frameio through the university at some point in the coming year as well.

\$26,400 of the budget is constructed in the trade economy described in the fundraising strategy.

So far, I secured a \$5000 development grant through UNCG as well as a \$5000 fellowship through SECAC.

Final budget that states your current funding gap:

100	TOTAL INCOME			64,900
200	TOTAL PRE-PRODUCTION		-	2,500
300	TOTAL PRODUCING STAFF		-	13,500
400	TOTAL RIGHTS, MUSIC & TALENT		-	3,000
	<i>TOTAL ABOVE THE LINE</i>			19,000
500	TOTAL CREW AND PERSONNEL		-	30,000
600	TOTAL TRAVEL RELATED EXPENSES		-	5,278
700	TOTAL PRODUCTION		-	23,000
800	TOTAL POST-PRODUCTION		-	11,500
1000	TOTAL OFFICE ADMINISTRATION COSTS			5,160
	<i>TOTAL BELOW THE LINE</i>		-	75,380
	5 Percent Contingency			4,750
	GRAND TOTAL			99,728
	(TOTAL INCOME)			64,900
	FUNDING GAP			34,828